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WILLIAM CAMPBELL & CO.'S WALL PAPERS.



OR all interested in modern art it would be hard to find a more pleasant way of spending a few hours than in studying and discussing with either a salesman or designer the latest examples of decorative wall paper. Vitality is the distinguishing feature of this most energetic, as well as most decorative, of the industrial arts.

The high praise which we have deservedly bestowed, from time to time, upon American wall papers, finds its *raison d'être* in particular in the productions of William Campbell & Co., of this city. Their wall papers are fine examples of a perfected art, and exhibit, with consummate force, all the eloquence of form and color that is characteristic of the advanced state of modern mural decoration.

IVORIES.

There is a decorative magnificence about the superior grade of pressed papers known as "Ivories" manufactured by the firm, in which the most beautiful designs in relief are executed to represent the effects of natural or antique carved ivory. These fine papers have friezes and ceilings to match. They possess exceptional qualities of drawing and modeling, and their incomparable elegance must be seen to be appreciated. A rococo design, accompanied by floriated scrolls, with frieze and ceiling to match, is produced in a variety of tints, as well as in tones of ivory. A beautiful scroll pattern is wiped down in beautiful tones of Sienna brown, the pattern possessing a breadth, delicacy and depth of color, that constitutes it an invaluable decoration for a dining-room.

PRESSED GOODS.

These consist chiefly of floriated scrolls decorated on broader principles of color harmony. The scrollage, as a rule, is touched off with bronze effects, and the patterns are printed in all shades of color, from the lightest to the deepest tints. A pattern in Gobelin blue, copper and gold, and another in cream, with golden scrolls, are unusually effective. It would be a work of supererogation to recount the individual motives made use of in this fine line of pressed goods. There are rococo designs, palm foliage, lace effects, and wreaths, accompanied by enameled floral effects. Festoons of roses and pearls, all of which have blended friezes and ceilings to match. All are treated with an excellent regard to their decorative value, and afford evidence of a pleasing inventiveness and an agreeable breaking away from the commonplace conventionality that characterizes too many of the wall paper designs on the market. There is a grade of light-weight pressed goods having

similar designs to the above, but possessing a lower relief, and, of course, sold at lower prices.

In connection with their pressed papers there is a line of pressed tiles, with or without bronze treatment, suitable for halls and bathrooms. There is also a line of sanitary varnished tiles produced from engraved copper rollers after the English method, a class of goods for which William Campbell & Co. are famous. These are printed in two or more colors, as well as in tones of a single color, and have special borders and ceiling decorations to match. Many of them are in rich Minton tile effects, and others represent varnished brick work.

TAPESTRIES.

These designs, while carrying out the effect of tapestry fabrics, are at the same time printed in a wide range of high colors; Pompeian reds, Gobelin blues, and Empire greens predominating, the motives being floral effects, Louis XVI. motives, Moorish traceries. Both the designs and the colorings are a decided reaction against the stiff and sombre effects of woolen tapestry. This is in harmony with the age, which is hostile to the narrow and fearsome life of the Middle Ages, our modern woven tapestries being simply reproductions of the equally sombre hangings of past ages. One floral design in particular consists of large and succulent floral fronds, outlined in gold and cross-hatched with fine black lines, in imitation of the woven threads.

FLITTERS.

The line of flitters, produced in broad and magnificent effects, form rich and brilliant wall decorations. The patterns are in many cases printed on satin grounds, outlined with flitter, scrolls and swags of fruit, with blended friezes of similar motives being prominent effects. There is a cupid design, in which cupids are mounted on vases and on curves of the scrollage, the ceiling design being a repeat of flying cupids.

EMBOSSED METAL GROUNDS.

These are, for the most part, illuminated with rich antique metal effects, many of the patterns possessing the iridescent lustre of polished or beaten copper. One pattern in particular is extremely brilliant, recalling the gorgeous hangings of mediæval story, which were "glyteringe as Phebus and the beten golde." There are damask effects without gilt, mica taking the place of the more lustrous bronze. The embossings reproduced the effects of burlap, repp and moiré silk. There are some particularly fine combinations that are certain to attract the attention of the trade.

INGRAINS.

In ingrain papers, plain side walls are the rule, with decorated friezes. Messrs. Campbell & Co. have instituted a new departure in ingrain goods for the present season, by producing from six to fifteen frieze and ceiling designs to match each of

their twenty different shades of plain papers. In one case we counted no less than ten borders and sixteen ceiling designs, all printed on the same shade of ingrain, and this, in all conscience, offers a field of selection wide enough to satisfy every caprice of taste. The colorings themselves embrace the most popular shades at present in vogue.

TWENTY-TWO INCH EMBOSSED
GOODS.

Each pattern in this line is printed on from four to five shades of the ground color, and large floriated scrolls, Empire effects, heraldic stenciling, are produced with polychromatic detail. There is a very attractive nursery pattern in which Kate Greenaway figures predominate. There is also a line of 20-inch embossed goods, many of the patterns having both two and one band borders to match.

TWENTY-TWO INCH PLAIN
GOODS.

Soft-toned bronzes predominate. There is a very long line of 22-inch bronzes, Empire effects, feather scrolls and graceful rococo motives prevail. With these there is a line of 20-inch plain bronzes exhibiting a fresh category of decorative effects. The wild rose is a fine design which also forms a pleasing frieze, flowers being produced with enamel-like effects. These are excellent decorations for halls and bedrooms.

WHITE BLANKS.

There are in all fifteen books of white blanks, forming an imposing array of graceful combinations, having blended borders and ceilings to match. Some of the designs are very elaborate, and it is wonderful what an amount of high-class decoration can be obtained for the very low price at which these papers are sold.

In lieu of the old-time brown blanks, which are no longer manufactured by the firm, there is a special line of seven-yard goods printed on white stock, with variety enough to stock a wall-paper store of the largest dimensions. All are more or less mica prints, and in many cases the minute floral designs that prevail are printed on mica grounds.

THIRTY-INCH BRONZES.

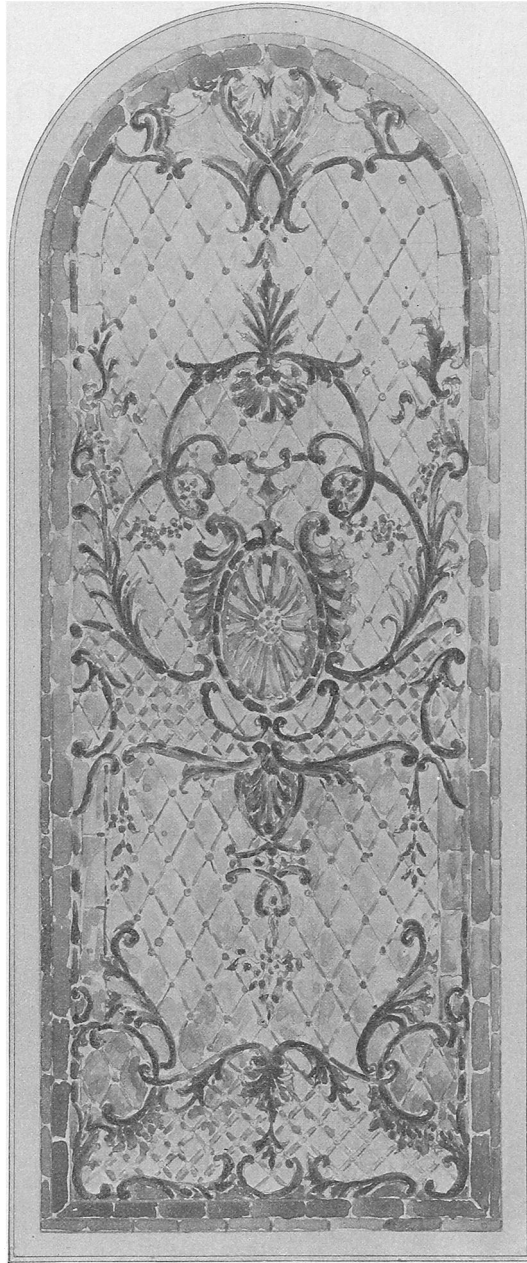
There are several books of these imposing productions which are produced in all the splendor of bronze and flitter effects. All the patterns are embossed; rococo and Watteau effects and Louis XVI. decorations predominate. The Campbell line, as

a whole, has been produced with great skill to meet the every-day demands of the wall-paper trade, with many rich conceptions, as described, to satisfy the requirements of the more exacting customers. The business of the firm is at the present moment phenomenal, the factory being kept running day and night to keep pace with the orders received. The firm have fully recovered from the setback given it by the fire of last year and have again secured their old-time importance on the market.

DECORATIVE NOTES.

IN a house in Youngstown, O., is a series of three windows making one picture. The windows follow the ascent of the stairs. In the lower window is a girl holding flowers in her hands. The figure is kept low in tone, with beautiful browns in the drapery. Behind her is the low line of the horizon and the sky, which is carried up in a hill side slope in the other windows. In the foreground is a rustic fence among field flowers. This follows the slope in the second window and in the third is overshadowed by a tree. It is a pretty picture and quite unbroken to the eye.

THE chancel window in St. John's Church, Dubuque, Ia., erected by the Tiffany Glass and Decorating Company, consists of four memorials combined in one window. The base is formed of tablets which contain the necessary inscriptions. Above these are four niches, simulating blocks of neutral tinted lardles, and separated by small double columns of deep, orange-tinted ribbed glass. In these niches are the figures of St. Paul, St. Peter, John the Baptist and St. Timothy. The folds of the drapery, produced through the deep-tinted reds and blues of the glass, come out with force against the neutral tinted background, the St. Paul in particular being a superb piece of color. Each figure stands under an Italian gothic canopy, and above is an ornamental ringed cross, with emblems surmounted by a jeweled headpiece. This composition of the window is elaborate, and from its size spans the chancel with a deep, glowing band of color.



WINDOW IN STAINED GLASS IN MRS. J. E. MARTIN'S HOUSE, NEW YORK,
BY THE LINSPAR DECORATING COMPANY.